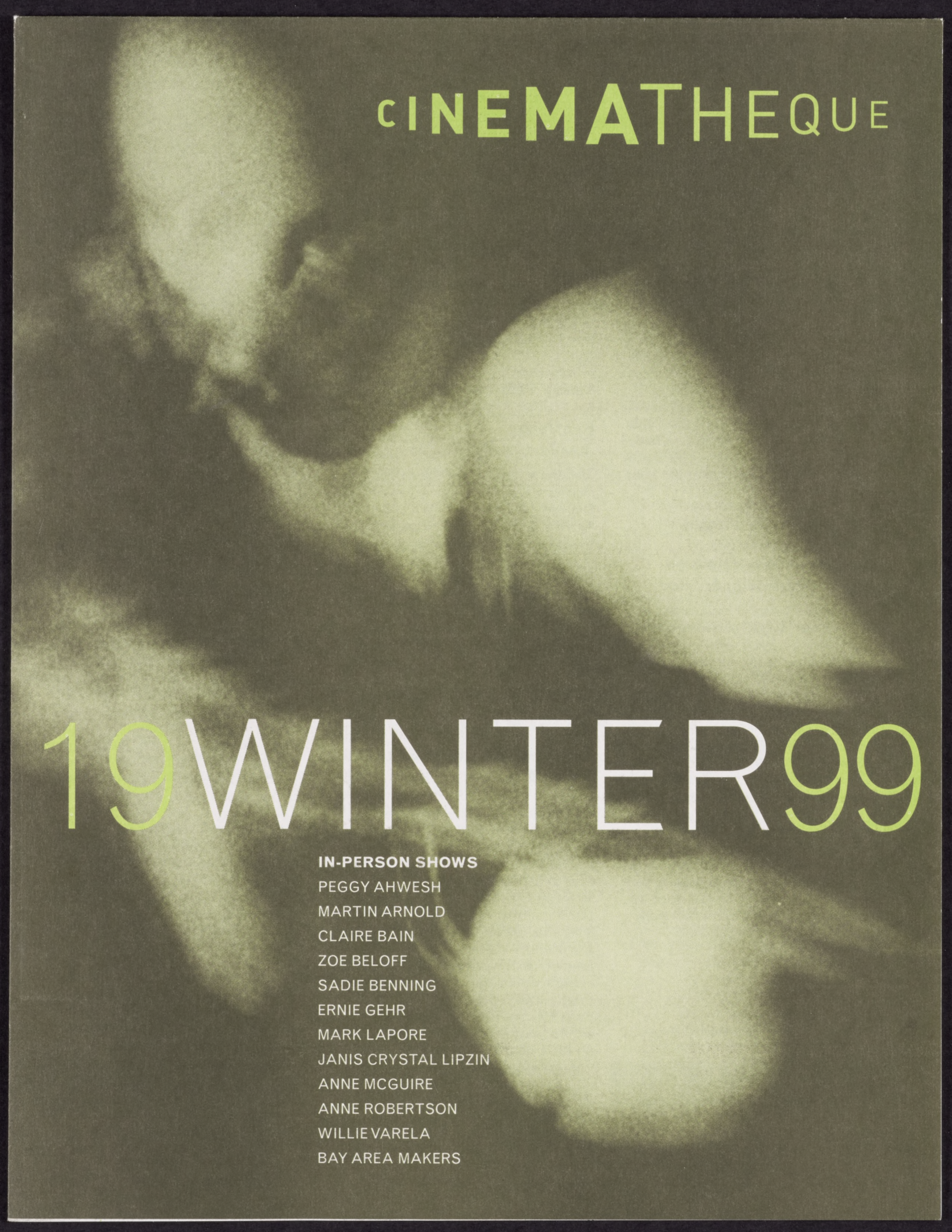

CINEMATHEQUE

19WINTER99

IN-PERSON SHOWS

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Anne Charlotte Robertson: ***Emily Died*** Reel 80 of ***Five Year Diary*** 1994/97 Feb 11

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or giving a membership to a friend? If you
come to only 8 shows a year, you actually save
on admissions as a member at the Individual,
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For more information, call our office at +1) 415.558.8129

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SAN FRANCISCO
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email ctheque@sirius.com

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WINTER 99 At a Glance

january

19 **Big As Life: 8mm films** Program 5 (PFA)
24 **Mothra and Them!** Double Feature
31 **Them: Insect Shorts**

february

04 **Space Value: New Bay Area Film & Video**
07 **An Evening with Sadie Benning**
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11 **Films to Go On Living** Anne Robertson
14 **Out of the Time Closet** Program 1
18 **Women on the Verge** McGuire and Bain
21 **Out of the Time Closet** Program 2
25 **Cine Phantasms:** Zoe Beloff
28 **Big As Life: 8mm films** Program 6 (SFAI)

march

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11 Mike Hoolboom's **Panic Bodies**
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16 **Big As Life: 8mm films** Program 7 (PFA)
18 **In His Own Voice** Willie Varela
21 **Women, Surrealism and Film** Program 3
25 **Out of the Time Closet** Program 3
28 **Compulsive Repetitions** Martin Arnold

april

01 **Peggy Ahwesh Retrospective** Program 1
02 **Peggy Ahwesh Retrospective** Program 2/3
03 **Pop Resurrection: Andy Warhol** Program 1
04 **Pop Resurrection: Andy Warhol** Program 2
07 **Peggy Ahwesh Retrospective** Program 4
16 **Peggy Ahwesh Retrospective** Program 5

please see other side for times and locations

Mark Wilson: *Motion Study No. 9* Feb 4

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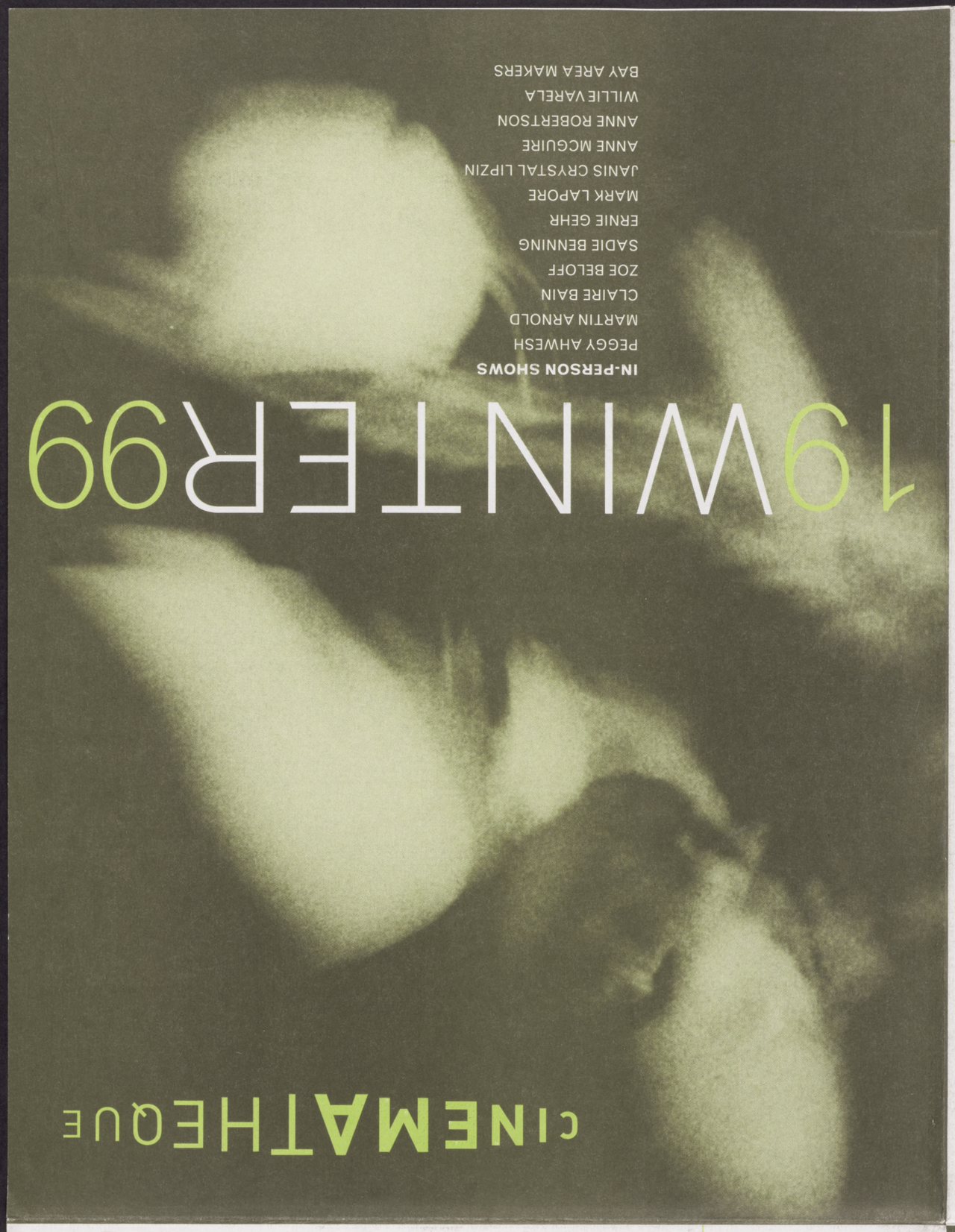

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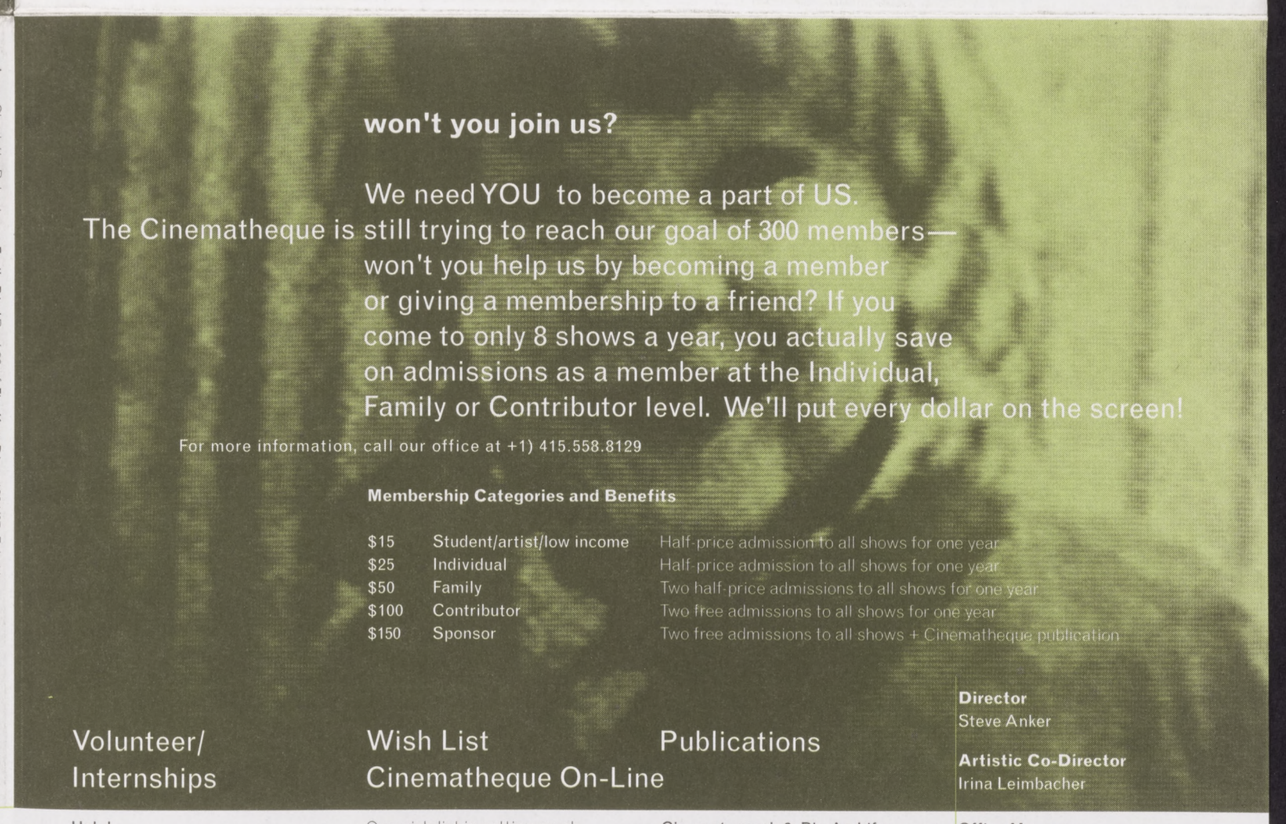

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SPECIAL DAYS AND LOCATION
Jan 19/Feb 28/Mar 16
Pacific Film Archive/San Francisco Art Institute

Big As Life: An American History of 8mm Films

The Pacific Film Archive and San Francisco Cinematheque continue their monthly series condensed from the 50 plus retrospective organized by The Museum of Modern Art Associate Curator Jytte Jensen and Cinematheque Director Steve Anker. Created with "low-end" equipment and miniscule budgets, these films and videos convey an intimacy rarely encountered in the public cinema.

PROGRAM FIVE
Tuesday January 19 7:30pm
Pacific Film Archive

Fantasizing the Intimate Other

Four recent Super-8 sound films which use drama and performance to create intimate fantasies and metaphorical visions touching on sexuality and identity. ***Earthly Possessions*** (1992) by Pelle Lowe; ***Dark, Scenes from the Barn*** (1992) by Robert Huot; ***Our Us We Bone One So Naked Known*** (1994) by Anie Stanley; and ***Warm Broth*** (1988) by Tom Rhoads (aka Luther Price).

Sunday January 24 7:30 and 9:30pm
San Francisco Art Institute

THEM: Insects on Film Crawling Double Feature
Mothra and *Them!*

Presented In Conjunction with THEM: An Exhibition of Artists, Scientists and Designers Concerned with the Entomological Universe (SomArts Gallery, through Jan. 30, 1999)
This program is the first of two presented in conjunction with SomArts Gallery's exhibition, THEM. Tonight's program features B-movie classics which set the standard for all evil insect films to follow. ***Mothra*** (Japan, 1961), Inoshiro Honda's legendary film fable of nuclear colonialism and insectoid revenge featuring the lovable, titular, behe-moth destroying Tokyo to save the foot-high telepathic Ito twins. ***Them!*** (1954), directed by Gordon Douglas, stars James Whitmore, James Arness and Fess Parker in a thrilling doomsday view of radioactive ants emerging from the Los Angeles sewers. (Academy Award Nomination for Best Special Effects.)

Sunday January 31 7:30pm
San Francisco Art Institute

THEM: Insect Shorts 1950s to the present

Guest Curated and Presented by Marina McDougall and Gary Brewer
In conjunction with THEM we present an eclectic mixture of educational, experimental, animation and raw science research films exploring the wondrous world of insects. . .with Dr. Robert Full, biodynamic engineer and head of U.C Berkeley's Poly Pedal Department in person showing his raw research footage of robots which take their design inspiration from insect propulsion research. Other films include: Mark Thompson's astonishing ***Immersion*** (1987); Karl Von Frisch's ***Indications of Distance and Direction in the Honey Bee***; Thelma and Moss Schnee's ***Ant City*** (1951); and ***A Million to One*** (in which a flea demonstrates the physics of friction). Plus: Max Fleischer's ***Cob Web Hotel.***

Thursday February 4 7:30pm
Yerba Buena Center for the Arts

Space Value: New Bay Area Experiments on Film & Video

Curated by Steve Polta and Irina Leimbacher
"Space Value" is a program of new works by Bay Area film and video makers which challenge conventional notions of spatial perception through various techniques of visual fragmentation and temporal abstraction. In each work the appearance of events is not taken at face value but used to examine perceptual, kinesthetic and cinematic experience. Our selection includes Luis Recoder's projection intervention ***Bare Strip***; Scott Stark's dizzying video window dance ***in.side.out***; Matthew Swiezynzki's stately and circular ***Juliette***; Claire Bain's doubly projected ***Wax Vine***; Elizabeth Powers' intro- and extro-spective landscape exploration, ***Untitled 1998***; Steve Polta's reverberating ***Estuary***; Leslie Tran's hand cranked Golden Gate abstraction, ***Intermittent Suspension***; Mark Wilson's ***Motion Studies No. 11, 13, 7, 3, 2, 5, 14, and 9***; and a lushly colored floral collage ***Black and Blue All Over*** by William Z. Richard.

TWO NIGHTS: NOTE ADDITIONAL SPECIAL DAY
Sunday/Monday February 7/8 7:30pm
San Francisco Art Institute ✻

Two Evenings with Sadie Benning: *Flat is Beautiful* + Earlier Works

Co-Presented with The San Francisco Art Institute
Sadie Benning In Person Both Nights
Video artist and pixel queen Sadie Benning will present two evenings of her work featuring the San Francisco premiere of ***Flat Is Beautiful*** (1998), the hit of this year's New York Video Festival. Sunday's show includes early pixelvision gems, ***Jollies*** and ***A Place Called Lovely*** among others; Monday's program opens with ***German Song***, ***Judy Spots*** and concludes with ***Flat Is Beautiful***. With all the characters wearing hand drawn face masks throughout the piece, ***Flat...*** explores the world of an androgynous 11-year-old girl living with her single mom and their gay roommate. "Tenderly depicting the world from a misfit child's eye view through accumulative observation of small details and transient moments, Benning evokes listless circumstances and solitary pasttimes, pop culture dreamlife and suspension of time in the fleeting interval between childhood and adolescence. ...Imbued with a unique ambience of fragile, lyrical entropy and charged, sleepy eroticism, Benning's tape has the quiet, irresistible force of a masterpiece." (NY Video Festival)

Thursday February 11 7:30pm ✻
Yerba Buena Center for the Arts

Films To Go On Living: An Evening with Anne Robertson

Anne Robertson In Person
Massachusetts-based filmmaker Anne Robertson returns to the Bay Area with more of her ongoing Super-8 "Five Year Diary", a work-in-progress begun in 1981. Presented with live first person narration, Robertson's diary films chronicle her life in a chaotic and perplexing world. Tonight's screening includes ***Emily Died*** and ***Mourning Emily***. "My diary is 85 reels long, and these are reels 80 and 81. They span from May 1994 to January 1995. In July of 1994 my 3-year old niece Emily died. Thereafter it seemed everything had to do with her death." Also screened will be ***Melon Patches, or Reasons To Go On Living*** which "alternates scenes of depression and day to day life with images of children and gardens" and the brand new ***Alien Corn***, "a science fiction smorgasbord in which fantasies of nuclear winter give way to fantasies of alien invasion." (AR) (Robertson will appear in person at the Fine Arts Theatre in Berkeley on February 10.)

Sundays Feb 14/21 Thursday Mar 11

Out of the Time Closet: The Long Form – East Coast, 1969–1971

Continuing its tradition of resurrecting neglected avant-garde classics, the Cinematheque presents a trio of films whose reputation and influence is matched only by the infrequency of their public screening. These three programs feature films of long duration which intensify concentration on minute detail and the transformation of visual material over time: one contemplates an ultimate rural environment, one an ultimate urban environment, and one the matter of film itself.

PROGRAM ONE
Sunday February 14 7:30pm
San Francisco Art Institute

Ken Jacobs' *Tom, Tom, the Piper's Son*

Tom, Tom, the Piper's Son (1969) is Jacob's exploration of the infinite worlds found in all layers of cinematic representation. As a "primitive" 1905 narrative short is obsessively replayed and rephotographed, undiscovered stories materialize, the screen comes to vibrating life, and, finally, the illusionary world is abandoned for the ecstasies of the present. "...it's about penetration to the sublime, to the infinite, to an abyss within the commonplace, and the joyful return and appreciation of the richness of the commonplace." (KJ)

Thursday February 18 7:30pm ✻
Yerba Buena Center for the Arts

Women on the Verge: The Multiple Personae of Anne McGuire and Claire Bain

Anne McGuire and Claire Bain In Person
Mixing autobiographical elements with performance, and idiosyncratic alter egos with an inquiry into the nature of self, truth and story, both Anne McGuire and Claire Bain create multiple screen personae to exorcize demons and achieve psychic catharsis. Internationally acclaimed video artist Anne McGuire will screen ***Joe DiMaggio I, 2, 3***, in which she stalks and serenades the former baseball star; ***When I Was a Monster***, a performance in the aftermath of an accident; ***I Am Crazy, and You're Not Wrong***, in which the performer's breakdown is the performance itself; and ***The Telling***, in which she reveals the true identity of her father. Muralist, Super-8 film and video maker Claire Bain will show her Super 8 opus ***Vel and the Bus***, in which Vel suffers an identity crisis as a result of a bus accident; and two new videos, ***Jennifer!*** in which Jennifer explains the meaning of her "art" and ***As Long As It Takes.***

Sunday February 21 7:30pm
San Francisco Art Institute

Out of the Time Closet: The Long Form – East Coast, 1969–1971

PROGRAM TWO

Michael Snow's *La Région Centrale*

See February 14 for Series Overview: ***La Région Centrale*** (1971) is Michael Snow's epic portrait of an isolated patch of Canadian landscape; a three hour machine-eyed spherical panorama of sky and earth. "When Snow seems to say that there is no fusion of nature and the human, but an action that excludes us, he suggests the primal Canadian experience: the encounter with a hostile, alien landscape and a recoiling human presence. This drama, a mythical one, is replayed throughout the form of ***La Région Centrale***." (Bart Testa)

Thursday February 25 7:30pm ✻
Yerba Buena Center for the Arts

Cine-Phantasms: An Evening with Zoe Beloff

Zoe Beloff and Ken Montgomery In Person; Live Sound Performance
Moving-image artist Zoe Beloff continues her ongoing philosophical inquiry into the relationship between technology and imagination around the theme of communication between the living and the dead. Tonight she will show ***A Mechanical Medium*** (premiere), a performance for Kodascope B and Stereo Slide projector, Tri-signal Toy Telegraph set and sound making machines (performed with sound artist Ken Montgomery); ***Lost***, a performance for hand-cranked projector, stereo slide projector and 78rpm records; and ***Beyond***, an interactive film on CD-ROM. "I will attempt to conjure up spirits of the departed through cinema, through stereo photography and through the digital realm, an endeavor in direct line with the great Frankensteinian dream of the nineteenth century: the recreation of life, the symbolic triumph over death." (ZB)

Sunday February 28 7:30pm
San Francisco Art Institute

Big As Life: An American History of 8mm Films

PROGRAM 6
See January 19 for Series description

Super-8 Realism-as-Portrait

Tonight's program features two celebrated but little-seen (on film) Super 8 sound "portraits" which use small-gauge synchronous sound-on-film to push the boundaries of fact and fiction: Joe Gibbons' ***Confidential, Part 1*** (1979, 25 min.) and ***Part 2*** (1980, 25 min.) is a stunning tour-de-force of improvisation in which the filmmaker reveals the intense relationship between himself and his camera; Vivienne Dick's ***She Had Her Gun All Ready*** (1978, 30 min.) is a sensational, alternately harrowing and hilarious depiction of New York's underground punk denizens Lydia Lunch and Pat Place.

Thursday March 4 7:30pm ✻
Yerba Buena Center for the Arts

Trans Fixed: An Evening with Mark LaPore

Mark LaPore In Person
Mark LaPore joins us with his sensuous and disturbing films recorded while he was living in Sri Lanka and India: ***A Depression In the Bay of Bengal*** (1996) and ***The Five Bad Elements*** (1997), followed by **India Rolls**, 10 minutes of camera rolls shot in Calcutta last spring. In LaPore's work, "the serendipitous orchestration of the world composing itself in time within the domain of the fixed frame is set in a delicate equipoise with the sensibility and organizing vision of the filmmaker. With his exquisite observational acuity (visual, anthropological, sociological) and formal severity, LaPore's approach aspires to a kind of rich transparency. ...LaPore is expanding a tradition of experimental documentary filmmaking practiced by Cavalcanti, Wright, Rouch, Gardner, the MacDougalls, Hutton and Gehr, conducting profoundly cinematic, highly distilled personal investigations into the nature of cultural flux and reverie." (Mark McElhatten) (LaPore will screen earlier work at the PFA on March 2nd)

Sundays March 7/14/21 7:30pm
San Francisco Art Institute

Radical Re-Presentation: Women, Surrealism and Film

Three programs by (mostly) women presented in conjunction with the exhibition ***Mirror Images: Women, Surrealism and Self-Representation***. Co-organized by Exhibition Curator Whitney Chadwick, Cinematheque Director Steve Anker, and Bay Area filmmaker/historian Sandra Davis. Each program will explore female subjectivity and self-representation in contemporary film and video as mediated by Surrealist strategies that include displacement, condensation, fragmentation, ambiguous sexuality, madness, eroticism and death, and the blurring of distinctions between self and other, landscape and body, interior and exterior reality. (WC)

PROGRAM ONE
Sunday March 7 7:30pm
San Francisco Art Institute

Co-Curated and Presented by Whitney Chadwick
Our first program considers new narrative tendencies and psychological displacements in Germaine Dulac's ***Arabesque*** (1928), Chick Strand's ***Mujer de Milfuegos*** (1976), Maya Deren's ***Meshes of the Afternoon*** (1943), Mona Hatoum's ***Measures of Distance*** (1988), Yoko Ono's ***Fly*** (1970), and Stephanie Beroes' ***The Dream Screen*** (1986).

Thursday March 11 7:30pm
Yerba Buena Center for the Arts

Mike Hoolboom's *Panic Bodies*

Bay Area Premiere; *Panic Bodies* is Mike Hoolboom's new feature-length experimental film in which he confronts and displays his own battle with AIDS and explores the body's various transformations in sickness and in cinema. One of Canada's most important filmmakers and art activists, Hoolboom (who collaborated on Matthias Müller's ***Pensao Globo***) mixes visual poetry and personal confession with visceral, transgressive explorations of the human body. "Filmed in the shadow of AIDS, ***Panic Bodies*** is Mike Hoolboom's testament to the permanent impermanence of the flesh. The film ...shows the range of Hoolboom's engagement with mortality, from rage to reverie...Whether he's remixing ***Terminator 2*** or concocting a female paradise, Hoolboom finds a balance between razor-sharp intellect and palpable love for images and sounds. To watch ***Panic Bodies*** is to see what it means to live and die in the cinema." (Cameron Bailey) Preceded by his 1993 short, ***Frank's Cock.***

Sunday March 14 7:30pm
San Francisco Art Institute

Radical Re-Presentation: Women, Surrealism and Film

PROGRAM TWO
See Sunday March 7 for Series Overview

graphs brief details and random gestures isolated from a distanced crowd into a circular dance of simultaneous estrangement and community.

This program examines reframings of physical, sexual and psychological boundaries in Cathy Lee Crane's ***White City*** (1994), Gunvor Nelson's ***Take Off*** (1972), Nina Fonoroff's ***Department of the Interior*** (1986), Valie Export's ***Man+Woman+Animal*** (1972), Ngozi Onwurah's ***The Body Beautiful*** (1991), Sandra Davis' ***An Architecture of Desire*** (1989), Abigail Child's ***Covert Action*** (1984), Barbara Hammer's ***Dyketactics*** (1974) and Joan Jonas' ***Organic Honey's Visual Telepathy*** (1972).

SPECIAL DAY AND LOCATION
Tuesday March 16 7:30pm ✻
Pacific Film Archive

Big As Life: An American History of 8mm Films

PROGRAM SEVEN
Willie Varela and Janis Crystal Lipzin In Person
See January 19 for Series description.
Overview retrospectives of two major artists who have each devoted over 25 years to small-gauge film and video making. El Paso based Willie Varela presents his distinctive range of diaries, lightplays and cultural critiques in ***The Cube, Detritus, House Beautiful, Ghost Town, Recuerdos De Flores Muertas*** and others. Bay Area based Janis Crystal Lipzin's unique blend of the conceptual and sensual forms of cinema will be seen in three decades of work: ***The Bladderwort Document, Trepanations*** and ***Seasonal Forces, Part 1.***

Thursday March 18 7:30pm ✻
Yerba Buena Center for the Arts

In His Own Voice: An Evening with Willie Varela

Willie Varela In Person
For his first Cinematheque show since 1990, El Paso-based media artist Willie Varela will present a selection of mostly recent work showcasing his distinctly personal cinematic vision, one both visually lyrical and critically observant of the society around him. The program will include short, lyrical pieces (***Super 8 Notebook 6***), philosophical meditations (***Recuerdos De Flores Muertas, A House of Cards***), interviews (***George Kuchar***), found footage assemblages (***Apposition***), and two recent works in video (which Varela has been using since 1991), ***His Hidden Presence*** and ***Juarez Diary***. Varela's work has been screened at museums and festivals throughout the country, including The Museum of Modern Art and two Whitney Biennials. He had a major retrospective at the Whitney Museum of American Art in 1994.

Sunday March 21 7:30pm
San Francisco Art Institute

Radical Re-Presentation: Women, Surrealism and Film

PROGRAM THREE
Curated and Presented by Sandra Davis
See Sunday March 7 for Series Overview
Through their willingness to forge new forms and styles, women challenge the dominant cultural norms of subject and vision and also appropriate the powerful connection of naming/possessing. Camera and editing strategies shift both camera and spectator focus, avoid fixation in identity of the feminine self, recontextualize commercial media sources, and challenge the perception and consciousness of the film viewer. (SD) Marie Menken's ***Go Go Go*** (1962); Gunvor Nelson's ***My Name is Oona*** (1969), Joseph Cornell's ***Rose Hobart*** (1939), Chick Strand's ***Elasticity*** (1976), Mary Filippo's ***Peace O'Mind*** (1987), Julie Murray's ***Tr'cheot'my P'y*** (1988), Gunvor Nelson's ***Time Being*** (1991), and Janie Geiser's ***The Red Book*** (1994).

Thursday March 25 7:30pm
Yerba Buena Center for the Arts

Out of the Time Closet: The Long Form – East Coast, 1969–1971

PROGRAM THREE

Ernie Gehr's *Still* with *Untitled: Part One, 1981*

Ernie Gehr in person
See February 14 for Series Overview: "***Still***" (1969–71, 55 min) uses static double exposure (shot with a static camera over the course of a year) to effect a unique synthesis of Lumiere documentary and Melies magic upon a common New York City street." (J. Hoberman) Plus: a later city film, ***Untitled: Part One, 1981*** (1981) which choreo-

SPECIAL DAY
Saturday March 27 7:30pm
San Francisco Art Institute

Crossover Pix: Artists and Films

Curated and Presented by Charles Boone
Artists working with film and video as well as film/video artists examining other disciplines are the subject of this series. This second program will feature a twenty-plus year selection of work by San Francisco artist Paul Kos: ***Riley Roily River, Lightning, Sympathetic Vibrations, Brieftauben, and La Vache.*** In Gordon Matta Clark's stately ***Conical Intersect*** we glimpse the artist's slices into an ancient Parisian building. In 1924 Fernand Léger, Man Ray, and cinematographer Dudley Murphy collaborated on the early classic of manipulated film ***Ballet mécanique***—presented here as originally intended with George Antheil's powerful "industrial" music. Peter Kubelka makes an abstract homage to the work of a painter colleague in ***Arnulf Rainer***. Finally, Los Angeles artist John Baldessari tweaks us with his ***Ice Cubes Sliding, New York City Post Card,*** and ***Blackout.*** (CB)

Sunday March 28 7:30pm ✻
San Francisco Art Institute

Compulsive Repetitions: An Evening with Martin Arnold

Martin Arnold In Person
The conventions of Hollywood filmmaking and its inherent repressions are the targets in Austrian filmmaker Martin Arnold's trilogy of ratcheting cinematic deconstructions. Tonight, Arnold returns to San Francisco for the West Coast premiere of ***Alone. Life Wastes Andy Hardy***, which fluidly mixes scenes from three Garland/ Rooney vehicles into a brief summary, exposing their latent subtexts and creating sinister new narratives. ***Alone*** will be accompanied by ***pièce touchée*** and ***passage à l'acte***, Arnold's two earlier examples of his frenetic analysis of kitsch culture and tour-de-force optical printing. "There is always something behind that which is being represented which is not represented. And it is exactly *that* that is most interesting to consider." "If ***pièce touchée*** expresses sexuality and ***passage à l'acte*** aggression, then perhaps **Andy Hardy** finds melancholia." (MA)

April 1/2/7/16
Yerba Buena Center for the Arts

Peggy's Playhouse: A Peggy Ahwesh Retrospective

Co-sponsored by Yerba Buena Center for the Arts
Curated by CA Film & Video Curator Joel Shepard
One of the most exciting and challenging media artists working today, Peggy Ahwesh is the Center for the Arts' first Wattis Film/Video Artist-in-Residence, and she will be present for a unique retrospective of her work paired with works which have influenced her. With a low/no-budget aesthetic and a penchant for exploring sexuality, violence and language, Ahwesh's work breaks all the rules—fearlessly confronting both the civilized and transgressive elements that contribute to our socially inherited histories and private notions of self. Along with Ahwesh's major films and videos, the series also includes work by Tod Browning, Doris Wishman, Andy Warhol and others.

Thursday April 1 7:30 pm ✻
Yerba Buena Center for the Arts

Dead Men: *Nocturne, The Color of Love* and more

Co-Presented by Yerba Buena Center for the Arts
Peggy Ahwesh In Person
Tonight is the San Francisco premiere of Ahwesh's latest film ***Nocturne***, a horror film which combines Pixelvision with images from Mario Bava's ***The Whip and the Flesh***, and text from Kathy Acker, the Marquis de Sade and Steven Shaviro. Shown with: Jean Painlevé's 1944 ***The Vampire***, a haunting documentary about bats; *As Tears Go By*, two versions of this song by Marianne Faithful—perky and sweet in 1966 and sad and slow in 1987—revealing the devastating toll of drugs and a rock-and-roll; and ***The Color of Love*** by Ahwesh, featuring two women and a dead man in a decaying 70s porno flick.

The retrospective continues as follows:

Friday, April 2, 8pm: Vision Machines (*the vision machine, Martina's Playhouse* and more)

Friday, April 2, 9:30pm: Scary Movies
(*The Scary Movie* and *The Unknown* by Browning)

Wednesday, April 7, 8pm: Philosophies in the Bedroom
(*The Deadman* by Ahwesh and Sanborn, *Philosophy in the Bedroom, Parts 1 and 2, Trick Film,* and more by Warhol and Wishman)

Friday, April 16, 8pm: Strange Space
(*Strange Weather* by Ahwesh and Strosser and Michael Klier's *The Giant*)

TWO NIGHTS: NOTE ADDITIONAL SPECIAL DAY
Saturday/Sunday April 3/4 7:30pm
San Francisco Art Institute

Pop Resurrection: A Warhol Weekend

West Coast Premieres
The Cinematheque once again offers West Coast premieres of recent restorations from the Whitney Museum's Andy Warhol Film Project for Easter Weekend. On Saturday April 3: ***Outer and Inner Space*** (1965, 33 minutes, double screen projection) pits side-by-side versions of Edie Sedgwick reacting to herself on a tv monitor – one of the earliest (and prescient) uses of video as art; ***Hedy*** (1965, 66 minutes) has music by John Cale and Lou Reed and stars Mario Montez, Ingrid Superstar, Gerard Malanga, Mary Woronov and Jack Smith. On Sunday, April 4: ***Screen Tests*** "Reel J" (1964-66, 10 portraits, 3 minutes each) includes portraits of Jane Holtzer, Jonas Mekas, Paul Morrissey, John Ashbery and others. ***Horse*** (1965, 99 minutes), one of the best Ronald Tavel/Warhol collaborations, is "a genuine Western about celibate, asexual, and homosexual cowboys in love with their horses." (RT)

Left to Right:
Research Footage by Dr. Robert Full, U.C. Berkeley Poly Pedal Department, Jan 31;
Flat is Beautiful by Sadie Benning, Feb 8;
Michael Snow on location with machine used in *La Région Centrale*, Feb 21;
Nocturne by Peggy Ahwesh, Apr 1;
Outer and Inner Space by Andy Warhol, Apr 3

CINEMATHEQUE

San Francisco Art Institute 800 Chestnut Street
Yerba Buena Center for the Arts 701 Mission Street @ Third
Pacific Film Archive 2625 Durant Avenue, Berkeley

Please call +1) 415.558.8129 for more information. Unless otherwise noted, all shows begin at 7:30pm.
✻ Artist/Filmmaker in person ➡ Special Day/Location